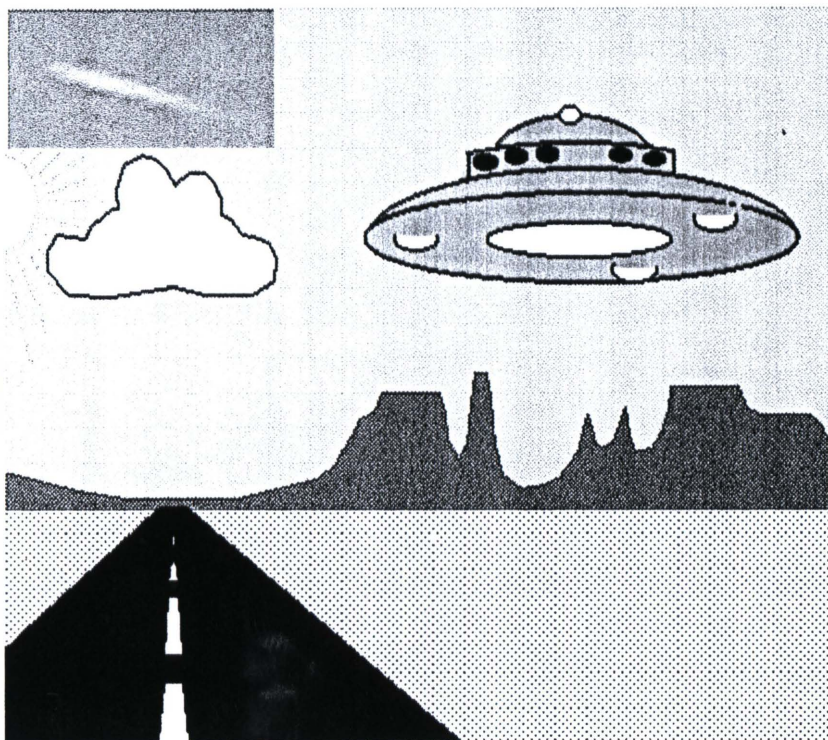


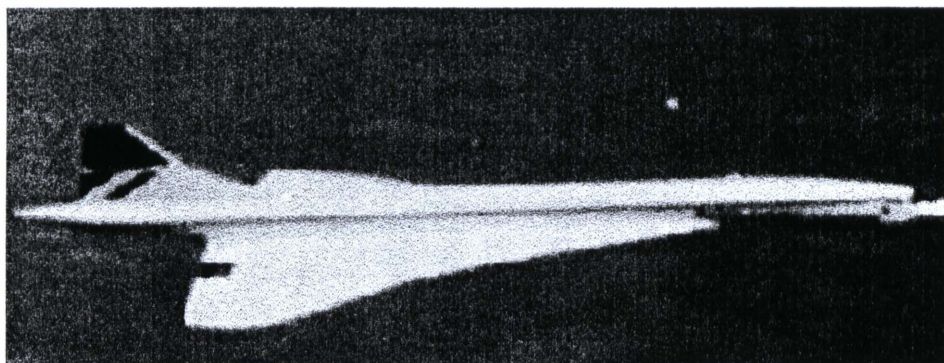
AMSKAYA



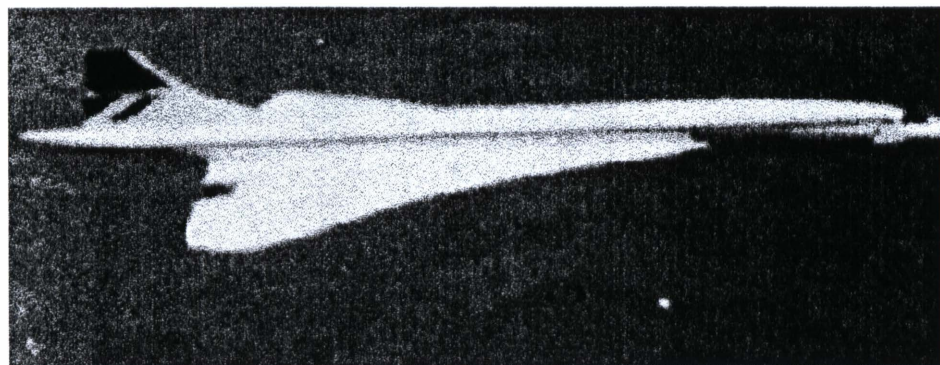
Newsletter of the STAR Fellowship

THE FOO FIGHTERS OF CONCORDE

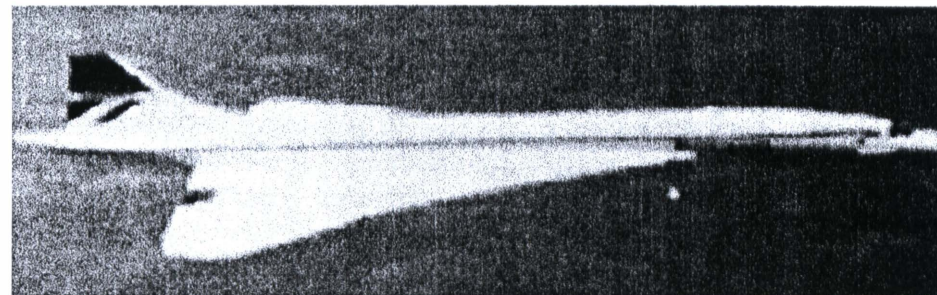
The UFO which appeared on my photograph taken at Fort Belvedere, published in the last issue, and the recent retirement of the Concorde supersonic airliner, brought to mind the objects filmed and photographed near the aircraft. One was in 1976, the year Concorde went into passenger service with British Airways. In a piece of publicity film, a small white object is seen to descend past the aircraft, then stop and retrace its path. When it reaches Concorde again, it turns at right angles to run along the fuselage just by the word "British" in British Airways, then it takes off again to rise diagonally out of sight, slightly dimming as it goes. British Airways suggested it was a foreign object inside the camera filming the aircraft, but it does seem to be intelligently controlled, changing direction seemingly to view Concorde, before leaving skywards. The airliner was travelling at subsonic speed at the time.



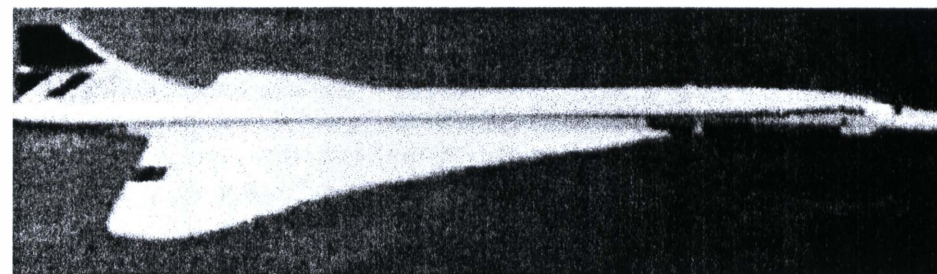
First seen approaching Concorde from above



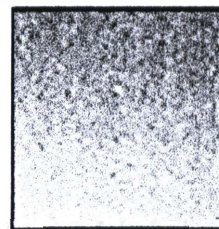
Passes aircraft and goes below



Returns upwards to approach aircraft again



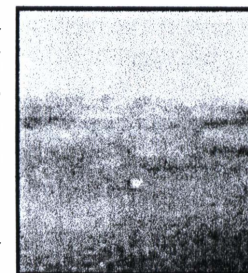
Runs along the word "British" on the fuselage before leaving upwards diagonally, much dimmer



In 1991 I had a flight in Concorde, a birthday present flight given to me by my wife Doris. The flight was to Paris, making a detour round the Bay of Biscay in order to have room for a supersonic flight. I took several photographs from the windows, and on one of them, when enlarged, this white object was seen, which appears similar to the one seen in the film.

The aircraft was travelling at Mach 2 at the time, at about 59,000 feet, Concorde's normal supersonic cruise altitude.

Two years earlier, on October 1st 1989, I had been on a somewhat slower flight over Gloucestershire in a hot air balloon when I had picked up a similar object on a photograph, this time against a cloud background. Both this and the Concorde object had appeared on the photographs; I did not see them at the time - they were both enlarged. However, two years before the balloon one I had seen a



similar white object against a blue sky background one morning when starting work at Plessey Radar in Addlestone. This was October 1987, the morning after the high winds had swept across southern Britain. Winds were still fairly high, but this object was stationary; it was covered with a fast-moving piece of cloud, and when this had moved away it was gone.

Sky Westbury and Crooked
by Paul Screeton

(Editor of Folklore Frontiers and former editor of The Ley Hunter)

These somewhat random thoughts were inspired by my latest UFO sighting last autumn. Unlike a similar West Country sighting around ten years previously, this blink and you miss it aerial manifestation has had a deeper influence on my psyche and raised more questions.

As I'll endeavour to explain later, there appeared to be an -- albeit tenuous -- religious dimension.

There's a touching scene which opens the film "Sky West and Crooked", where child actress Hayley Mills buries small animals such as moles, and asks her local vicar if they have souls. In our politically-correct society Ms Mills' character would be described as having "learning difficulties", whereas back then she was given the local rural term "sky west and crooked".

Without straying too far from the subject, the Beagle II project raised questions of "are we alone?" and as there is no mention of life on Mars in the Bible, would faith be in crisis if interplanetary life were to be discovered?

John Polkinghorne, a theoretical physicist and Anglican priest, says: "It is quite an old problem in theology, actually. After Galileo's discoveries, people started to speculate about whether there were Martians or Venusians, and whether they were saved. The theological argument was did Christ die for the Martians". (*The Times*, 3/1/04)

Frankly, I have no idea what the origin of UFOs is; regarding the extraterrestrial theory least likely and a psychological one most promising.

One writer on the subject who has studied the phenomenon for a great many

years had wise words for his readership. John Michell wrote: "One of the things I have learnt is that UFOs are habit forming. After you have seen one you are likely to see others." And: "Quite often, UFO sightings are followed by good luck and happiness". (*Daily Mirror*, 9/10/03) I mention this because I'm a "repeater" UFO spotter; the most recent occasion being on September 24, 2003, as my train arrived at Westbury, Wiltshire. A gleaming circular "daylight disc" crossed the sky and vanished into clouds. Why me?

I have pondered if by some strange process it had anything to do with my inward journey from Devon to London Paddington; from Reading I was joined by two Alpha Course (evangelical charismatic) Christians, one of whom insisted on giving me a blessing despite my having insisted that they were preaching to the converted and I explained my take on Gnostic Christianity, which believes in Jesus and salvation. They told me they were off to the famous Holy Trinity, Brompton, and I rather excitedly asked if they knew Samantha Fox, celebrity celebrant there and they seemed not to have heard of the Page 3 topless model and singer so I dumbly added "big tits", even making a descriptive movement with my hands. Alas, no. Since then I've discovered former Spice Girl Geri Halliwell is also a convert there. (I might add my daughter Kathryn was Alpha Course baptised in Yorkshire's River Ure last year and my wife, Pauline, has now joined.

As for the UFO, it was only in view for a few seconds, though for some reason I subsequently got it into my mind that this flat disc had filigree edging. It would seem to have been heading from the direction of Westbury White Horse and, of course, this is an area which also encompasses that Sixties centre of skywatching and strange happenings, Warminster.

Naturally, I consulted the works of that shamanic journalist Arthur Shuttlewood for clues. His *The Warminster Mystery* (Neville Spearman, 1967, Tandem, 1973) did not help (it has skywatch notes by one Jimmy Goddard) nor *UFO Magic in Motion* (Sphere, 1979) speculations (with a Kent robed figure in the sky report by an unidentified Paul Devereux!). However, in *The Flying Saucerers* (Sphere, 1976), Shuttlewood claims "that most sightings and all reported landings of UFOs in Britain stemmed from the guidemarks of seven White Horses situated west to east, from the one at Westbury to that at Uffington". My silver disc appeared to be heading from Westbury White Horse towards Bath (coincidentally once the home of John Michell).

My previous sighting was also a late afternoon one, having alighted at Tiverton Parkway, I stopped to ask a gardening householder the bus times into Tiverton itself. As she flicked through a timetable I glimpsed a similar silver disc, which was higher in the sky than the Westbury one, and politely listened to the woman's directions and did not see the UFO again.

As for Michell's good luck comment, as I waited in the dark on the platform at Newton Abbot, I was astonished to see heritage Deltic diesel electric locomotive 9016 Gordon Highlander pass through from delivering another preserved engine to the South Devon Railway running as quiet as a ghost and being the other spotting highlight of the day.

Do UFOs come from the past, present, future, another dimension or even a Martian heritage class? Maybe we aren't alone.

BRITAIN'S X-FILES

This title, which had been used previously for two radio programmes, was used for a TV documentary on British UFO sightings, which, although it did describe some incidents, such as one seen by two police officers which had been televised on the BBC News, and the Rendlesham incident, spent a lot of time trying to show the association with the 1960s LSD culture, when there were "dancing gnomes, flying saucers, ley lines and mystical experiences". The UFO night club was shown, and the term was said to mean "underground freak-out" as well as its usual meaning. People were said to go "from the King's Road to Glastonbury, and often saw flying saucers". There was an enjoyable aerial swoop over Glastonbury Tor at this point.

The Aetherius Society were shown, as well as a piece from a television programme called *Can You Speak Venusian*, in which Bernard Byron, interested in extraterrestrial languages, was interviewed by Patrick Moore. Bernard wrote the song *Ms Anya Ray*, the words of which have been shown to have correlation with other words put forward by George Hunt Williamson, Tony Wedd and the tape recordings of Philip Rodgers. Work on all of these together has seemingly shown the words of the song are about the construction of a spaceship.

There was a small piece showing the late Paul Baines, embalmer and medical herbalist, on a skywatch with UFO detection equipment. Paul was a member of Surrey Earth Mysteries Group for a number of years, and was one of the team (with Philip Heselton and myself) who produced *Skyways and Landmarks Revisited*,



Paul Baines

seem any connection with the Adamski craft, but it was a better picture). A piece from the *Out of This World* programme, featuring Paul, also appeared in the science fiction play *The Flipside of Dominick Hyde*, about a time traveller whose craft was a flying saucer which had to go out of the Earth's atmosphere to travel in time. The time traveller was in a pub and the UFO programme was on a TV screen there.

BERNARD BYRON

Builder's Labourer. b.1918

I used to sing in the bath - Solexmar - I think it's a thing that's come unbeknown to me, strange to say. Yes, I could make up the words. I find it more difficult to translate them, though. But I can sing you Solexmar now, a song. But I can't guarantee that I can translate it at the moment; as you'll have to give me time to translate it some other time. But I think this song is something to do with "Merrily we travel through space".

But I will give you the words by writing them in a letter after sitting down and studying it well, by the inspiration I get for the songs. Will this suit you? Now then, I shall have to to set for a bit. If only I can get one that will help you. Hums quietly, then ...



Bernard Byron and Patrick Moore

made by Bernard Byron.

Muz Anya Ray eye ussa ye-a o - vanyt ooja gaba yesto vax, Nana and I, Anna ada
 galat arc zingbat ar-ya... Eoman ussa Nana guina sayu Remi a loo Zee I - er
 Rumba: sedita derre Rer addada Remi Nanya m'Anya rassa na ara nye-a Yahi Yaba
 Yasta Gara murra da nye us do. Hamma det d'An-ya yeryer Rer nye-a, Hamma
 Nana Gara douzha Nana Rer... Hlyamurra ruzda - rag ky - aro mae... ee... nuv!
 Mya... (nurri) Nya-a ada Rer zer nye-a Ra... .. Masa dee nye a - ra
 yocngi naga yara abba sam! Yaba hoehya murra mada Anna Nana yamma de ya -
 sa... Hurmy I i - ra ara Zee ya Reel Yah A - m - i - ye... Yammam naga zee... I
 Anya Ewe la nye-a Eamma senna m'Anna, Anna, Anna, Anna and I yet o Reel Homma
 rag kus yora murra ye-a rag kus Ann, Dora Anya amma uz-zee misi Ma Anyor... I
 Meese ray in-tni... na Zi - ti - ti - ti... .. Dawn o' maza wa - a ...
 Homma yasa Nana Ray. Naga yasa Rer! Naga yasa Ani - ya... .. Ulla eye urra
 Burph... Nuzza Ha... Me see An-ya garuzda mung-a-de - co

In transcribing this song from the sound-track, the principle has been to emphasize the repetition of syllables and their complexes. The word Anya has also been emphasised in view of the translation given. Case-endings suggest themselves as follows: meeseemar/meeseemaye, Naga yara/naga yasa, Anya/anyor. Open syllables predominate and the closed ones tend to be clipped off sharply: perhaps this has a grammatical significance.

The transcription of this song was sent to Bernard Byron soon after he made the recording of it (both Dec 1962) and the following translation was then submitted:

*Merrily we are travelling through Space and Heavens
 Singing on the way, with joy and laughter,
 Caring not of what befalls us as our hearts are free from worry, and our
 minds are clear from guilt.
 But we all wish you so much health and happiness on your planet Earth, dear
 Friends.
 So we say, cheer up loved ones, as the time nears
 For us soon to meet you one day now.
 But remember till we meet you, we will always help you and watch all Nations
 right from high in our ships above.
 So if one day you should now need us, please do not then hesitate,
 but do send us your thoughts up high, and if your planet one day comes to
 trouble, we will help all nations by.
 For love is love, it's what we live for always through our lives up here.
 And now we have given you this message dear friends.
 We can once again be on our way. We love you dearly, and want to help,
 loving you with godly hearts, gladly singing with love in our hearts of
 wonderful happiness, loving you all and loving you always to the end.
 So keep up the fight for goodness and righteousness,
 You who help us on the Earth, because all your rewards will be greater than
 money. Loved ones, in the end you will understand these words. So sing with
 your hearts full of music and of cheer. And by nineteen sixty-four you will
 witness us all down there.*

The above was written in between the lines of the song, over-running by about three additional lines, and omitting one of them inadvertently. So it cannot be regarded as a close translation, and might even be an independent communication. What of "senna m'anna, anna, anna, anna", which is surely onomatopoeic? Is this not an

engine chugging steadily ahead? They must have repaired a nasty fault by then, for earlier the sound was "senna derra Rer eddada Rem", so difficult to render in words that the vowels are presumptive, but the splutter unmistakable.

The following fragment is comparable, having been part of a song sung a year or two earlier; Bernard Byron said of it at the time that it was about two lovers who tried to live apart, but could not do without one another. The recording, regrettably, has not been preserved.

Laya seminaya limi issi laya nasa laya
Yama gaysa nayi dasa yama lasani. Yagee.
Maya saminika yasimi yayasa yaram
Ooya taga siyadi
Yada sina moya nasa naridi
Hoy-ya maya meeseemee Yayara
Ter-ra mata siyala.

Tony Wedd, from *Earth Men, Space Men*

Although not completely done, a fair amount of this song seems to be consistently translated from fragments of Solex Mal language derived from various communications - this song, the taped messages of Philip Rodgers, and George Hunt Williamson mainly.

The word Anya, or Aniya, which occurs in the title and frequently in the song, has been translated as "spaceship" from the Philip Rodgers tapes "aniya pardoo - sputnik", thought to be a translation, and meaning "orbiting spaceship" ("aniya mungadoo" possibly one which flies straight). So the song seems to be about the construction of a spaceship. The words do not seem to accord with Bernard Byron's translation, which as Tony says, could be a separate communication.

Also "Anna" meaning sound has correlations in Earth languages: "Vimana" (Sanskrit, a sound-propelled craft in Desmond Leslie's view) and "Nirvana" (the Buddhist "roaring silence"), and the word "Nyanna" from Philip Rodgers' tape, seeming to mean "God" which could be "The Word".

In his introduction to *Earth Men, Space Men*, Tony also says he thinks Anya could mean spaceship:

"There happens to be another Englishman who claims to sing in Solexmar; and this is more remarkable because occasionally the language seems the same as that recorded by Philip Rodgers. This strange gift is genuinely exercised, and he may be right in saying what the

songs are about. For instance in a song about travelling in Space, he starts "Muz Anya", and the word "Anya" is several times repeated later. Is Anya the generic term for Space Ship, and Anya Pardoo a more specific term, for instance an unmanned ship? The word Meeseemar occurs, and this too Philip has recorded, sounding like a greeting."

This is the translation of part of the song, the three dots when they occur representing gaps of untranslated words:

Instructions spaceship universal ch'i uses the... energy... sound circuit... high with... Eeman used energy circuit... path to health... propulsion... your spaceship my spaceship... high the with. With love... magnetic field... the use flight. Your force... of spaceship... propulsion the your force energy magnetic combined with energy universal... field (Hum) The... propulsion... the person... the person... they with person... With love... field... sound energy with force... has!... path with universal! Our spaceship! With force they... Spaceship universal... the... my sound sound sound sound... universal! Man... field the... spaceship force uses my tongue greets spaceship. My greeting... When these instructions used man has energy universal they have propulsion! they have spaceship ...! (sound of engine)... person! My greeting spaceship... straight flight...

There are several interesting phrases, even though the translation is incomplete:

"Instructions spaceship universal ch'i uses the...energy...sound circuit" suggests the energy involved is the same as the Chinese "ch'i" or Japanese "ki" as in Reiki, combined with sound.

"Eeman used energy circuit...path to health...propulsion" seems to be a reference to L.E. Eeman, who described healing circuits he had devised in his book *Co-operative Healing*, and this suggests the energy involved can also be used for propulsion.

"Your force...of spaceship...propulsion the your force energy magnetic combined with energy universal" suggests a link between magnetism and universal energy is used.

"When these instructions used man has energy universal, they have propulsion, they have spaceship...(Sound of engine: Burrrh!)" - this seems to confirm the words of the song are an instruction for building a spaceship.

Fuller details of the correlations and sources of translation are on the Philip Rodgers web site, *Voices from Space*, at <http://www.spacevoice.fsnet.co.uk> - click on the "Space Language" button.

THE HIDDEN UNITY and BEGINNINGS

The Hidden Unity looks at the strange phenomenon of subconscious siting of ley points, and notes that places of worship, of all religions and all ages, tend to predominate on leys. The environmental and philosophical implications of this are discussed, and the apparent necessity of worship but irrelevance of doctrine. Two ley centres are given as examples, and investigated in depth - the Shah Jehan Mosque in Woking and the Guru Nanak Sikh Temple, Scunthorpe. There is an appendix by Eileen Grimshaw on the significance of the Pagan religion to this study. Illustrated with photographs, maps and line drawings. **£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.**

Beginnings is about a series of potentially useful discoveries, mainly made by Jimmy Goddard over a period of about twenty years, but having some overlap with discoveries made by others. For various reasons, the investigations are all in their early stages, and some have not been continued. They include earth energy detection, natural antigravity, subconscious siting, ley width, and the solar transition effect. There is also a chapter on cognitive dissonance - a psychological factor which seems to have been at the root of all bigotry - scientific, religious and other - down the ages. The booklet is concluded with an account of the discovery of leys by Alfred Watkins. **£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.**

EARTH PEOPLE, SPACE PEOPLE

In 1961, Tony Wedd produced a manuscript *Earth Men, Space Men*, detailing many claims of extraterrestrial contact. It was never published, and I had thought it was lost, though it has recently been located. To try to make up for the loss in a much more modest size, this booklet was prepared. As well as giving details of some of the more prominent contact claims, there are articles on the history of the STAR Fellowship and some of its personalities, evidence for life in the Solar System and investigation into extraterrestrial language.

£2 plus 30p p&p from the Amskaya address. Please make cheques payable to J. Goddard.

THE LEGACY OF TONY WEDD

This CD-ROM is an electronic form of the travelling exhibition Tony planned, using his voice, writing, photographs and drawings to illustrate his research and findings in the fields of flying saucers, landscape energies and lost technology.

£9.99 from the Amskaya address. Please make cheques payable to J. Goddard.

AMSKAYA is the newsletter of the STAR Fellowship, a continuation of the organisation formed in 1960 by Tony Wedd of Chiddingstone, who held that contact was the way ahead for flying saucer investigation. **£2 for four quarterly issues from J. Goddard, 25, Albert Road, Addlestone, Weybridge, Surrey, KT15. 2PX. Please make cheques payable to J. Goddard. IF YOUR SUBSCRIPTION IS DUE AN "X" WILL FOLLOW THIS SENTENCE:**